The Seven Keys to BETTER FASTER TYPING

Personnel Methods Series No. 6

April 1962

UNITED STATES CIVIL SERVICE COMMISSION

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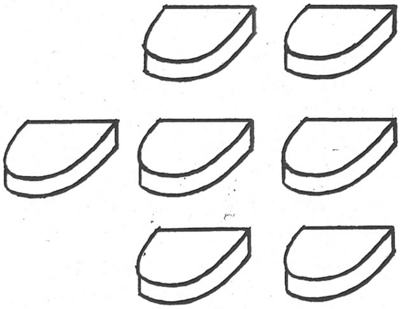


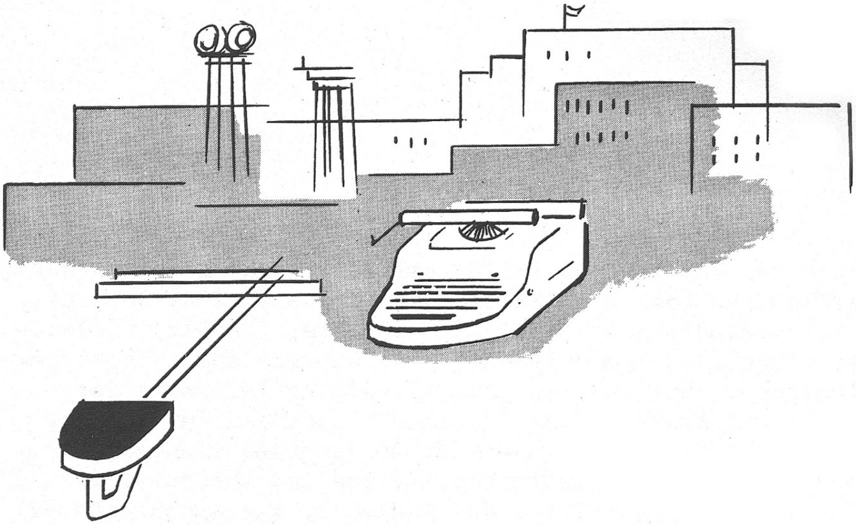
1. Know your typewriter
2. Improve your technique
3. Plan your work
4. Work your plan
5. Know the tricks of the trade
6. Correct mistakes
7. Take care of your typewriter

foreword

Although you may not fully realize it, you have at your fingertips the tool with which most of the work of Government is accomplished. Memoranda, letters, reports, instructions, directives, manuals--all find expression in the typewritten page. Not only is your typewriter necessary for recording and transmitting Government business but in many instances the typewritten page is the only means of contact between offices, or between your office and the outside world. You and your office are judged by the appearance of the typewritten page which you prepare.

As a typist, you already have made a substantial investment in learning the skills of your trade. For most of you, these skills will be the foundation of your Government career. It is to your interest, as well as to that of your office, to develop those skills to the highest possible degree of proficiency. Excellent typing is an art. There is as much difference between a "run-of-the-mill" typist and an "artist of the keyboard" as there is between a backwoods "sawbones" and a skillful plastic surgeon.

This manual has been prepared to assist you in becoming an artist. It represents, in one source, a number of invaluable aids to better typing which have been developed and perfected by many of our best typists over a period of several years. A thorough mastery of these techniques will help you in developing the qualities of a true professional.



the key that fits

Do you know that Uncle Sam owns and operates nearly a million typewriters?

In dollars or dimes, in hours or minutes—as well as in typewriters—a million is a big number.

And here's something to think about: If each of Uncle Sam's million typewriters could save 1 dime or even 1 minute each day, the Federal Treasury would soon be richer by a million dollars.

Why not put your typewriter to work saving a bit of extra time or money? Why not find out whether you are making good use of the seven keys to better, faster typing? Perhaps you are. But there may still be a key that fits, opening the door to a few suggestions that can make typing easier for you and more profitable for the Government.

ACKNOWLEDGMENT

This pamphlet is issued as part of the Career Development Program of the U. S. Civil Service Commission. The original text was prepared by Miss Mona Sheppard, formerly of the National Archives and Records Service of the General Services Administration. The text was further developed by the following work committee of the Interagency Advisory Group:

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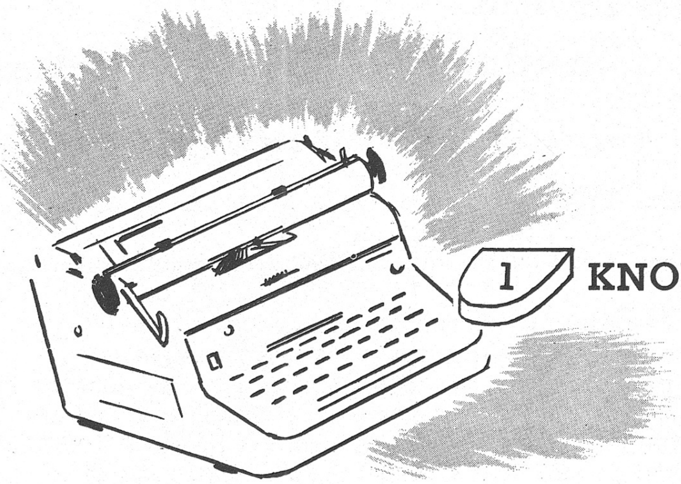


1 KNOW YOUR TYPEWRITER

Better, faster typing begins with typewriter knowledge.

Haven't we seen what good-looking copy rolls off the typewriter that is made to do all the work it is supposed to do? Haven't we noticed, too, that an expert typist is one who uses all parts of her machine to the best advantage?

Yes, it just goes to prove that typewriter knowledge is the *first* key to better, faster typing.

Of course, every typist—even the hunt-and-peck artist—knows something about a typewriter. But a good typist knows all the features of her machine. She can name and touch each key with her eyes shut. She can also read position scales accurately, set a tab quickly, or center a column neatly. Typewriter knowledge means knowing every key, lever, and scale—what they are for and how they work.

Actually, the parts of your typewriter can be divided into two big groups. Let's call one group *writers*—the keys that write letters, numerals, and symbols. The other group is the *arrangers*—the keys, scales, and levers that help you to arrange your writing on the page.

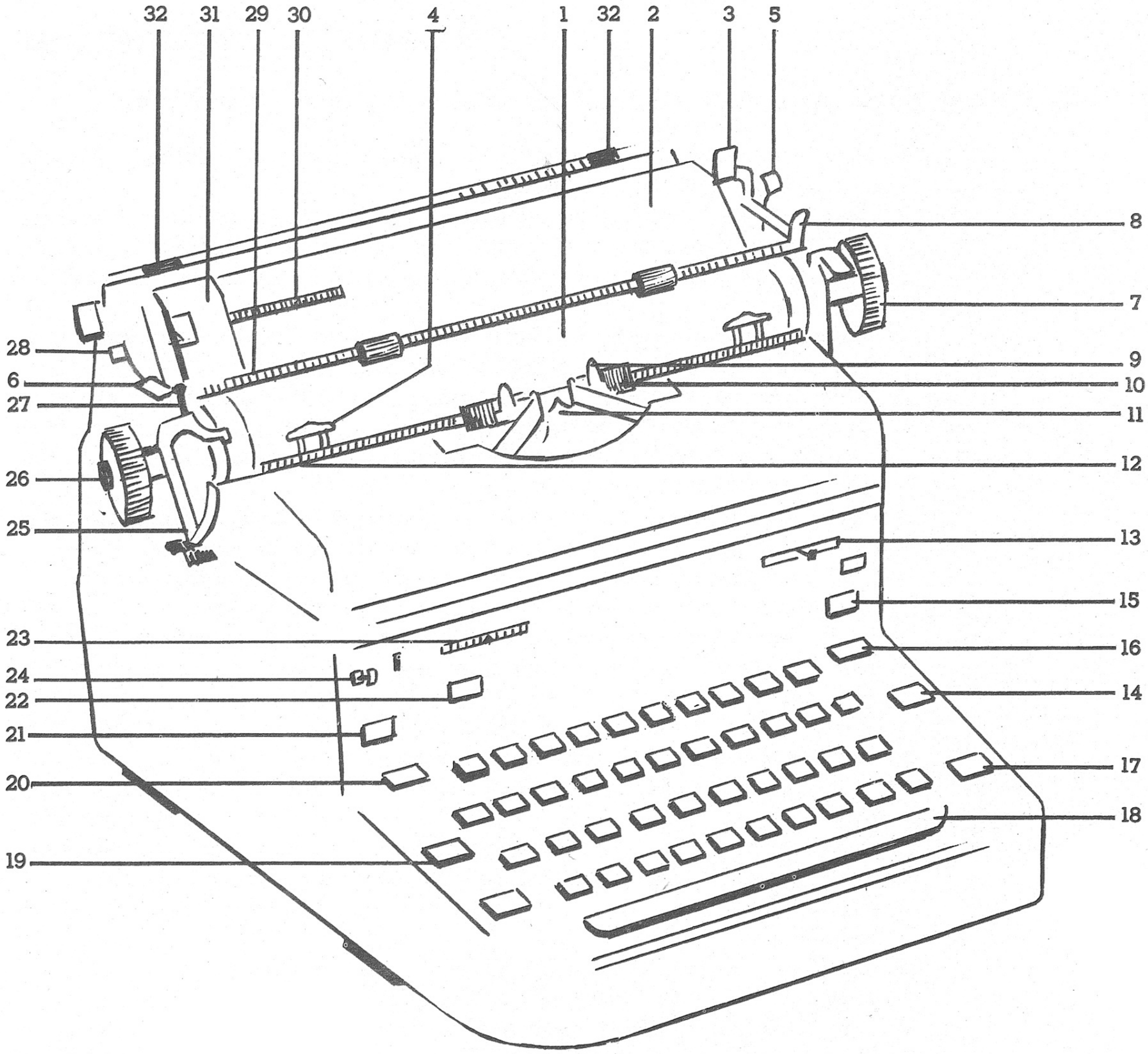
To set up a well-balanced and attractive page of copy and to do it quickly and accurately, you must make the *arrangers* as well as the *writers* work for you. You must know how to operate scales, marginal controls, and tabulators. You must remember that standard office typewriters come in two type sizes—elite, or small, and pica, the large type. Both of these types measure six single lines to every inch down the page. When measured horizontally across the page, elite has 12 spaces to the inch and pica has 10.

Government-size paper yields 63 possible single-spaced lines to the sheet from top to bottom. Pica, or large type, allows 80 strokes across the page horizontally, while elite, or small, allows 96 strokes. In determining your right margin, you must add and allow five characters from the ringing of the bell.

The chart on the next page identifies most of the operating parts of standard office typewriters. Test your own typewriter knowledge to see how many of the parts are working for you! Naturally, you keep the *writers* busy. But are *all* of the *arrangers* working for you? Arrangers vary in position depending upon the make of typewriter.

Principal Operating Parts of a Standard Office Typewriter

1. *Cylinder or Platen.* The rubber roller around which paper is inserted and held in place.
2. *Paper Table or Rest.* To support the paper when it has been rolled into the machine.
3. *Margin Stop Set Levers.* To automatically set left and right margin stops on some machines.
4. *Paper Fingers.* To hold paper firmly against platen on some machines.
5. *Paper Release Lever.* To straighten or remove paper from platen grip.
6. *Carriage Release Levers.* To release carriage for movement in either direction to any point on the scale. One on the right and one on the left of all machines.
7. *Cylinder or Platen Knobs.* To turn platen independently of line space lever when inserting or removing paper from machine. Located on the left and on the right of all machines.
8. *Paper Bail Lever.* To operate the paper bail in order to insert paper.
9. *Card and Label Holders.* To hold paper, cards, labels, or envelopes against the platen.
10. *Alinement Scale.* To indicate line of writing, centering point, and as a guide when reinserting paper into the machine for insertions, corrections, etc. Relationship of typed characters to vertical lines and top edge should be observed.
11. *Carriage-Position or Printing Point Indicator.* To indicate space count in order to center typing.
12. *Line Scale.* To indicate space count in order to center typing.
13. *Ribbon Indicator.* To position the portion of the ribbon to be typed on; and for moving ribbon out of position to permit stencil cutting. For ordinary typing should always be used on "black."
14. *Margin Release.* To write beyond the right margin when keys lock without changing position of the right margin stop. When used with the carriage return lever, carriage will extend beyond the left margin.
15. *Tabular Stop Set Key.* To set stops at any desired position on machines with built-in tabulator stops.
16. *Tabulator Bar.* For moving carriage to writing position determined by the stops. A key in place of a bar is found on some machines. Also used for the identation of paragraphs. Location varies on different machines.
17. *Shift Keys.* To write individual capital letters; also used to release the shift lock. One on right to control left-hand capitals and one on left to control right-hand capitals.
18. *Space Bar.* To space between words or characters. Usually operated with the thumb of the right hand.
19. *Shift Lock.* Used to write a series of capital letters. Sometimes located on both right and left sides of the machine.
20. *Backspacer.* To move carriage to the right or left and to bring carriage to proper position for inserting omitted letters, making corrections, or in centering.
21. *Key Release.* To clear jammed keys. On some machines.
22. *Tabulator Stop Clear Key.* To clear stops on tabulator rack that have been set. Location varies on machines.
23. *Touch Control Selector.* To regulate machine's response to the typist's touch pressure. Location varies on different machines.



24. *Ribbon Reverse*. To change direction of ribbon's travel. Location varies on different machines.

25. *Carriage Return and Line Space Lever*. To return the carriage and automatically space between lines.

26. *Variable Line Spacer*. To type between lines or to change or reset line spacing by turning platen any degree. Works independently of the automatic line finder.

27. *Line Space Lever*. To set for single, double, or triple spacing.

28. *Automatic Line Finder or Ratchet Release*. To restore paper to original position after writing between lines.

29. *Paper Bail or Lock*. To hold the paper firmly against the platen.

30. *Paper Positioning Scale*. To determine correct position for paper guide. Located on paper rest or paper table.

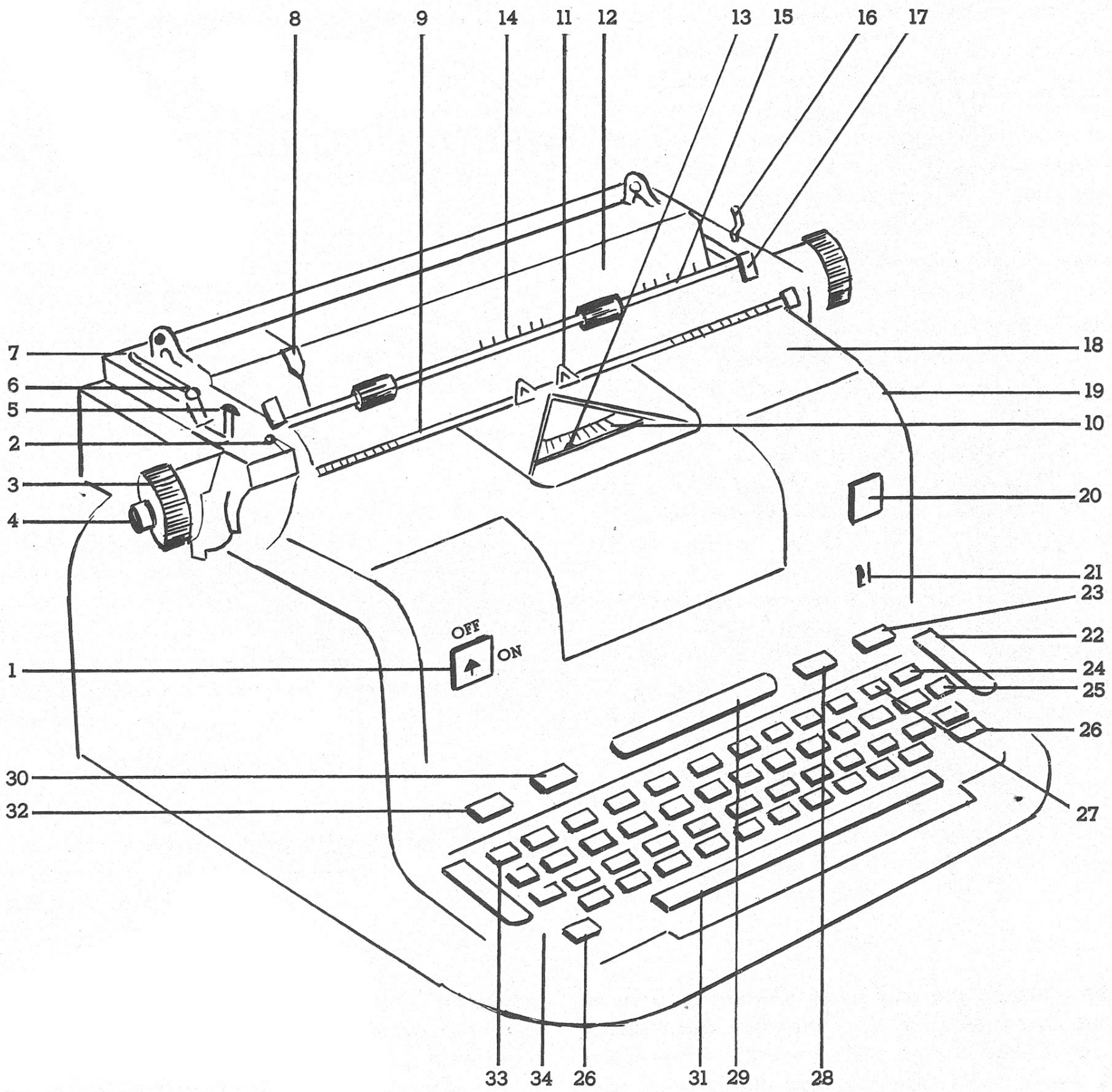
31. *Paper-Edge Guide*. To accurately feed paper into machine.

32. *Margin Stops*. For regulating the width of the side margins. Location varies on different machines.

Principal Operating Parts of an Electric Typewriter

(Operating parts will vary depending upon make of machine)

1. *Motor Switch Knob.* To operate machine turn knob to "on" position. To shut off motor turn knob to "off" position.
2. *Automatic Line Finder.* To permit writing between lines at positions other than regular spacing. When moved back, free turning of the platen is possible. When moved to normal position, it permits returning precisely to original line of writing.
3. *Platen Knobs—Left and Right.* To turn platen independently of line space lever when inserting or removing paper from machine.
4. *Variable Line Spacer Button.* When pushed in, platen is disengaged from line-spacing mechanism and free turning of platen is possible. Removing hand from variable line spacer button reengages line spacing mechanism, giving normal line spacing from that point on.
5. *Carriage Release Levers—Left and Right.* To move the carriage in either direction, depress lever until carriage reaches desired position and then release.
6. *Line Space Adjusting Lever.* To set for single, double, or triple line spacing.
7. *Platen Latches—Left and Right.* To remove platen, pull latches upward. Platen can be lifted from machine. To replace platen, reverse this simple procedure.
8. *Lateral Paper Guide.* To permit feeding paper into machine accurately at any desired position.
9. *Alining Scales.* To indicate line of writing. To permit alining horizontally to any line of writing, and vertically to any character.
10. *Carriage Position Scale.* Synchronized with writing position scale on top of paper bail.
11. *Card Holders.* To hold cards against platen when placed in vertical position.
12. *Paper Table.* To support paper when it has been rolled into the machine.
13. *Carriage Position Indicator.* To indicate exact position of carriage on carriage position scale.
14. *Paper Table Centering Scales.* Used to center paper on platen.
15. *Paper Bail.* To hold paper firmly against platen.
16. *Paper Release Lever.* To release paper by moving lever forward.
17. *Paper Bail Release—Left and Right.* To release paper bail from platen, pull forward. To restore bail to operating position, push back on release.
18. *Electric Ribbon Rewind Switch* (under top cover). To wind ribbon on either spool.
19. *Ribbon Reversing Knob.* To reverse ribbon on either right or left spool.
20. *Ribbon Selector Knob.* To select ribbon position, turn knob to any of three positions; with blue up, type strike upper portion of ribbon; with red up, type strike lower portion of ribbon; with white up, ribbon will not raise (stencil position).
21. *Impression Control Dial.* To give various densities of type bar impressions depending on your application.
22. *Carriage Return Bars—Left and Right—and Automatic Line Spacer.* To return carriage to left margin and to automatically line space. To line space at the left margin, depress bar once for each desired space.
23. *Electric Margins.* To regulate width of side margins.
24. *Margin Release Key.* To extend writing line beyond left or right margin.
25. *Shift Key Locks—Left and Right.* To write all capitals. Release by depressing shift key.
26. *Shift Keys—Left and Right.* To write capital letters.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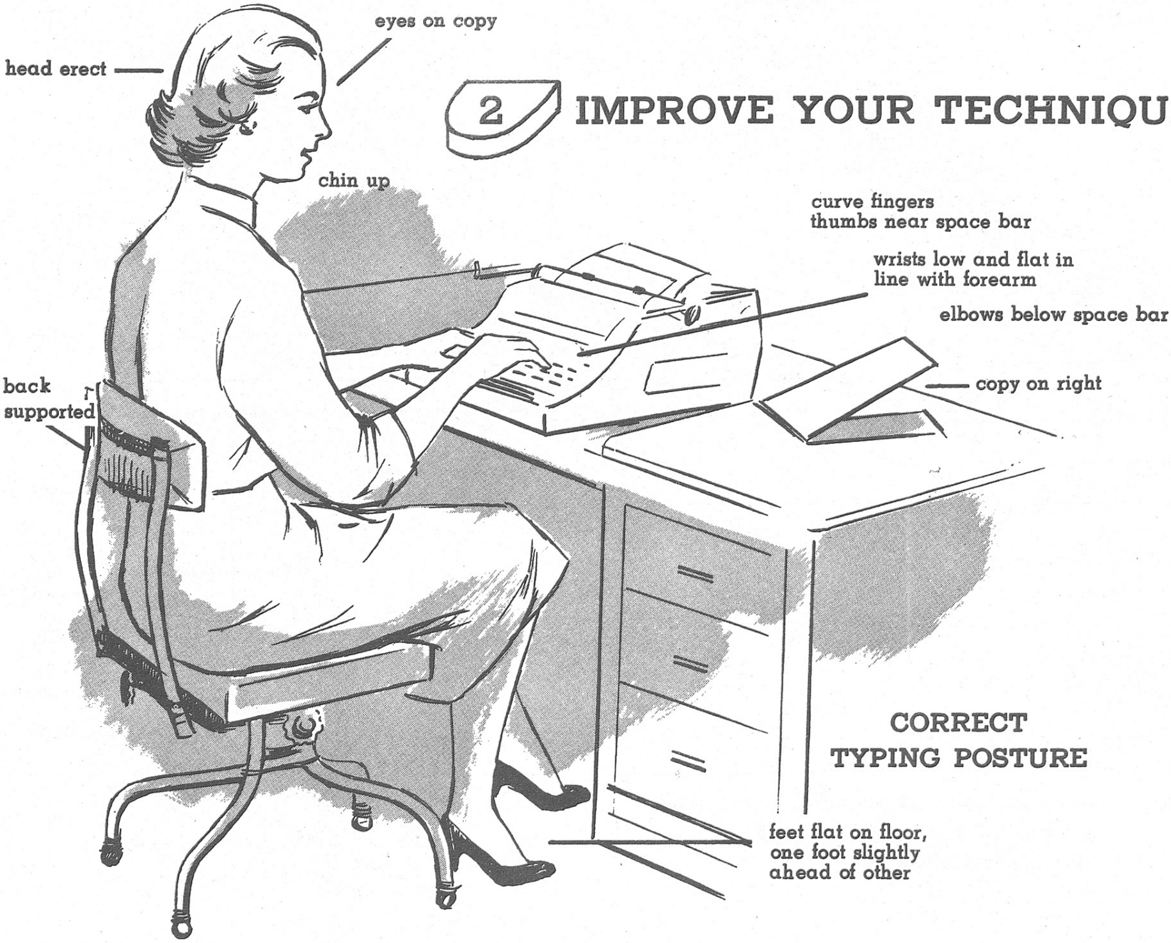
27. *Electric Repeat Underscore Key*. To repeat underscore. Release when carriage reaches desired position.
28. *Tabulator Set Key*. To set a tabulator stop, move carriage to desired position.
29. *Tabulator Bar*. To move carriage to a position where a tabulator stop is set.
30. *Tabulator Clear Key*. To clear tabulator stops.
31. *Space Bar*. To space between words.
32. *Electric Repeat Forward Spacer Key*. To forward space carriage repeatedly. Release when carriage reaches desired position.
33. *Electric Repeat Backspacer Key*. To back space repeatedly. Release when carriage reaches desired position.
34. *Key Lever Shield*. To protect key levers—snaps on and off.

2 IMPROVE YOUR TECHNIQUE


eyes on copy
head erect
chin up
curve fingers
thumbs near space bar
wrists low and flat in line with forearm
elbows below space bar
back supported
copy on right
feet flat on floor, one foot slightly ahead of other

CORRECT TYPING POSTURE

Even though you may know all there is to know about your typewriter, there may be times when it works you harder than you can work it—days when you are discouraged by the same old mistakes that keep bobbing up again and again,

If so, the trouble is probably not so serious as you think. Most likely all you need to do is to put into practice some of the things you learned in typing school. Remember what the teachers called "correct typing technique"? It's something every typist needs to take stock of now and then just to make sure she isn't typing the hard way.

Posture

To begin with, the experts tell us that those long sessions at the typewriter can be backbreaking and exhausting if our posture is not correct. They tell us that the position at the typewriter has everything to do with making the typing job easier, as well as faster and more accurate. For correct typing position you must follow these simple rules:

Sit facing your machine, keeping the center of your body just a little to the right of your keyboard. With your head erect sit in a chair which will give good support.

The distance between you and the typewriter should be about 9 or 10 inches, to enable you to sit in a position that will cause your upper arms to slope forward slightly and your forearms to slope in the same direction as your keyboard. (For most typists correct height is attained with the typewriter on a surface 28 to 30 inches from the floor, and the chair seat 16 to 18 inches from the floor. When the desk is not adjustable to the proper height, the typewriter may be placed on a lift especially made for the purpose.)

Keep both feet flat and firmly on the floor. One foot a little ahead of the other will give you proper balance.

Keep your elbows close to your body and just below the level of the space bar.

Keep your wrists low and flat in line with your forearms. The palms of your hands should hug the keyboard, but *don't* rest your hands on the frame of the machine!

Curve naturally—but don't curl—your fingers. Hold them in a position that permits striking the keys with the ball of the finger.

Let your thumbs drop naturally near the space bar.

Your head should be erect and your chin up. Keep your eyes on the copy at all times while writing and returning the carriage. Copy material should be read from the right side of your machine.

Learn to relax. Before you begin typing drop your hands to your sides for a few moments. This causes your arms to relax and your fingers to curve naturally.

Operating Technique

Once you have acquired the correct position at the typewriter, you will see your typing efficiency begin to improve. Now you can acquire the operating technique that develops speed and accuracy. The experts recommend these six rules for operating technique:

Anchor both hands on the guide keys and pivot them as necessary.

Tap the center of the keys lightly and quickly with the rounded tip or cushion of the curved fingers but do not cling to the keys. Manual typewriters require a quick light touch; noiseless machines a staccato touch; electric machines a still lighter touch because the type bars are electrically operated.

Tap the key with finger movements only. Avoid hand, wrist, arm, and elbow motion.

Make a quick getaway as soon as you have struck the key. Strike it with a downward and inward motion, releasing it as though it were red hot.

The left hand throws the carriage-return lever and returns to the guide keys with little loss of time. Start the carriage return with a quick, circular motion, and firm throw of the lever. Let the carriage glide into position. Do not bang it! Don't follow it across with your hand. Your hand should leave the carriage-return lever when it is in line with the left frame of the machine. Momentum will take it the rest of the way while your left hand returns to the guide keys. When the carriage is returned, the paper automatically moves up for a new line. This is not applicable on electric machines as the carriage return key simplifies this operation.

Type with rhythm. Use an even stroking rate with even pauses between strokes. Stroke easy words at the same speed as difficult ones to maintain a constant rate of speed.

Overcoming Faulty Techniques

Common typing errors, say the experts, come from faculty techniques or lack of concentration. Here is how they diagnose common errors and prescribe a few good remedies:

Typographical `conbertible`	If certain letters, as *v* and *b*, are interchanged, stroking is at fault. Master the exact location of each letter. Practice typing words containing the troublesome letters. To overcome hesitation in locating letters, practice this sentence a few times each day: *A quick movement of six pilots would jeopardize the big enemy squadron.*

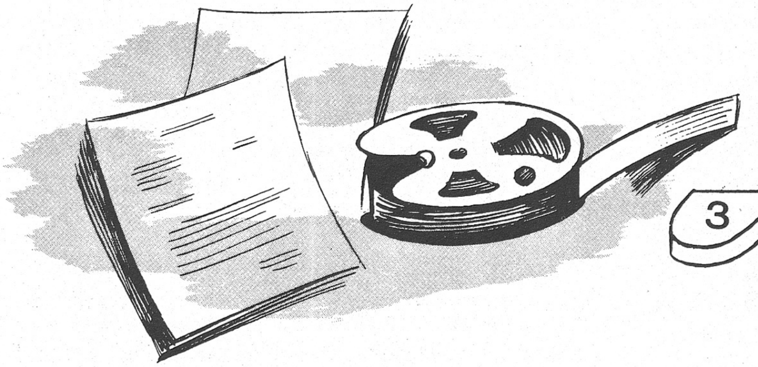
Piling
`per si st`
`correc tt`
	If one letter piles on another, or if you get a double impression, your typing lacks rhythm, or you are striking the keys so close together that one typed letter touches the other. This makes the type bars collide. Typing with rhythm will help you avoid crowding and piling.

Floating Capitals `Practice`	If capital letters hold their heads too high, the shift key was released before the letter was completely stroked. The correction lies in the proper use and timing of your shift key. Hold the shift key down firmly while you strike capital letters.
Transposition `concenrtate`	If letters are transposed the indication is lack of concentration or reading too rapidly. Concentrate on your *copy*. Don't read too far ahead and learn to type accurately and automatically.

Spacing
`watchnow`
`now__watch`
	If spacing between words is incorrect, you may be pushing or pounding the space bar. Or, you failed to strike the space bar; struck it at the same time that you struck the last letter of the word; or didn't strike it hard enough. Extra spaces result from lingering on the space bar or from striking it too heavily. Strike the space bar only when you need it and with the same quick stroke and timing that you strike the keys. Then release it quickly.

Shading `relax`	If letters are unevenly shaded and the ribbon doesn't need changing, your touch is uneven. Tap all keys with even force and timing. Relax your finger pressure as soon as you contact with the key. This difficulty will not be encountered on electric machines.

Speedy, accurate typing is not difficult, say the experts. It's all a matter of technique and practice. Incidentally, have you checked your speed lately? It takes only a few minutes for a quick estimate. Simply time yourself on a page of straight typing, then count the lines. One line equals about 12 words on a machine with elite type and 10 words on a machine with pica type.



3

PLAN YOUR WORK

Before you start typing take a few minutes to do a little planning.

Are you set to go? Have you a good typewriter ribbon in your machine? Check your supplies to see that you have an ample amount of paper, properly arranged. Paper should be arranged in a slanting desk compartment with letterheads in the basic compartment, carbons next, tissue next, and so on, consecutively. You can then take hold of the corner of a letterhead, carbon, tissue—as many as you need—and draw them in proper sequence. If time permits, you should prestack copies of typing paper and carbon so that your setups are available when you are rushed.

How many copies do you need? Don't guess. A wrong guess is sure to cut the profit in your good typing record. That unneeded copy may wind up in files where it costs money to put it and keep it. And you know that one copy too few means repeating the job! So don't take chances—find out *exactly* how many copies are needed.

How big is the job? Estimating the length of a job is easy once you get the knack of it. The unit of measure is words. In straight typing, there are about 12 words to the line in elite type, and about 10 in pica type. In Government, we think of straight copy as that typed on paper 8 inches wide with right and left margins of about an inch.

You must make your own gage for your shorthand notes in estimating the length of notes to be transcribed.

If it is a letter, how do you place it? When you know the approximate length of a letter, you can plan how to place it on the page so as to give it a neat appearance. Routine letters to be mailed in window envelopes are usually typed with the address beginning about $2\frac{1}{4}$ inches from the top of the page and 1 inch from the left margin, regardless of their length. In preparing military correspondence, it is recommended that the basic communication be placed high on the page to allow space for subsequent endorsements.

Let us assume that we have the following information which we want to type in neat tabular form:

There are always those special letters, however, that take a little planning to give them a picturelike look. Some typists find a special chart useful which guides them in the placement of letters.

Standard Government stationery most commonly used is 8 by $10\frac{1}{2}$ inches in size. This means that most of your letters are written on a page 63 line spaces in length and 96 elite or 80 pica spaces wide.

The right margin of a letter equals the left, and is determined by subtracting the number of spaces in the left margin from 96 or 80, depending on whether the type is elite or pica.

A letter under 50 words looks better if the body is double-spaced with triple spacing between paragraphs. It is best to indent paragraphs in double-spaced letters.

A full-page letter with minimum margins is preferable to a two-page letter. If a second page is used, the left and right margins are the same as those on the first page.

If it is a table, what will be the layout? Not even the most expert typist should undertake a statistical table without planning the layout.

Entrance Rates - General Schedule

Grade	Old	New	Grade	Old	New
1	2,960	3,185	10	6,505	6,995
2	3,255	3,500	11	7,030	7,560
3	3,495	3,760	12	8,330	8,955
4	3,755	4,040	13	9,890	10,635
5	4,040	4,345	14	11,355	12,210
6	4,490	4,830	15	12,770	13,730
7	4,980	5,355	16	14,190	15,255
8	5,470	5,885	17	15,375	16,530
9	5,985	6,435	18	17,500	18,500

First we must center the overall heading. The most practical approach is to center your machine with the printing point indicator at 48 on machines with elite type and at 40 on machines with pica type. Backspace *once* for every *two* characters and spaces in the title. On an elite machine this will bring your machine back to 32 and on a pica machine 24. If you want to check on this placement, count the number of spaces and characters appearing in the title which in this case is 32 spaces. Divide by 2; the result is 16. Subtract from the centering point of 48 or 40 which will once again give you 32 or 24 as the point at which you should begin to type your heading.

Count the total number of characters and spaces in the longest line of each column which graphically would appear as follows if you are using a machine with elite type. Ignore the columnar headings as you will center these over your columns.

/1/+/5|+|5|+|2|+|6|+|6|=25 total occupied spaces

Total spaces across page = 96
Less total occupied spaces - 25
Total unoccupied spaces -- 71

$7\overline{)71}$ 10 1/7

Divide the total unoccupied spaces by *1* more than the number of columns which appear in the tabulation; which in this case would be 7 as there are *6* columns.

The result is *10*, which indicates that you can allow for *10* spaces between each column. The 1/7 remaining indicates that you have *1* surplus space. Add this surplus space to your left margin. This will give you an 11-space left margin and a 10-space right margin. When there is more than one surplus space, these spaces are distributed evenly between the left and right margins.

A subsequent graphic presentation would appear as follows:

LM ↓ 11 +/1/ +10 ↑ 5| +10 + ↑ 5| +10 ↑ 2| +10 + ↑ 6| +10 + ↑ 6 ↑ +10 = 96
1st Tab 22, 2nd Tab 37, 3rd Tab 52, 4th Tab 64, 5th Tab 80, 86 RM
Check

Adding the above figures, you will find that you have accounted for the total spaces across the page as the addition equals *96*.

You will want to set your tabs on your machine. You have already determined that the left margin is at *11*. To determine the tab sets, you would add progressively as follows: (Compare this addition with the foregoing graphic representation.)

11+1+10=22, 1st tab set
22+5+10=37, 2d tab set
37+5+10=52, 3d tab set
52+2+10=64, 4th tab set
64+6+10=80, 5th tab set
80+6+10=96, check

In order to center columnar headings over columns, determine what space in the column is the center and from this point backspace once for each two spaces or characters which appear in the columnar heading. This process will center your heading over each column.

If the tabulation is to be a part of other material on a page, we must now count the number of lines occupied by it. It is a short statistical table. We will allow a double space before the major heading; a triple space after the major heading; and we would double-space the rest of the material allowing three spaces at the end of the tabulation. This indicates we need a minimum of 28 spaces on which to type the table. If, however, the tabulation is standing alone on the page, you will want to leave equal space on the bottom and top of the table by placing your table on the center of the page. If the table is double spaced and you triple-space after the major heading, it will occupy *22* horizontal lines. Government-size paper is 63 spaces long; thus you should subtract *22* from *63*, which would result in a remainder of *41*, then divide the remainder by *2* which result indicates that you should leave 20 spaces at the top of your page in order to center the table. Keep your spaces evenly distributed between the top and bottom margin, ***never*** have a smaller bottom margin than that of the top as the eye usually judges that tables appear lower on the page than they actually are. (Horizontal lines are the same in number on machines with elite and pica type.)

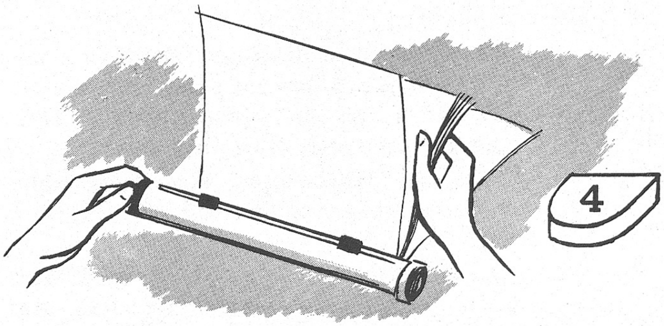
In figuring the aforementioned tabulation for a machine with pica type, follow the same principles but use a base of 80 spaces across your page rather than the 96 spaces which the example illustrates.

You have now completed the plans for a table. You can put the paper in the typewriter and *work your plan*. (See p. 18.)

If it is a stencil, how will you plan it? Stencils must be typed within the boundary (broken) lines that mark off the typing area.

Then center the copy in the typing area of the stencil or arrange it on the stencil so that the left margin will coincide with the left boundary (broken) line of the stencil.

If you wish, you may put small dots of correction fluid on the stencil at points where certain parts of the copy will begin and end. These dots can be seen, but they will not affect the stencil.



4 WORK YOUR PLAN

We have all seen how work from the best laid plans sometimes winds up in the wastepaper basket—creased, smudgy carbons, spilled-over right margins, letters and tables that just didn't turn out according to plans! Well, that need not happen to you. Here are some suggestions that will help you turn out copy just as you planned it—and quickly!

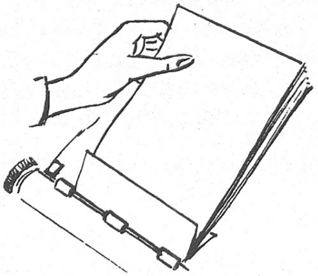
Feed carbon packs into the machine evenly. Prevent those creased, smudgy carbons by feeding the paper and carbon pack into the machine evenly. If need be, place a sheet of heavier paper back of the pack.

When the pack is heavy, tap the sheets until they are alined. Then fit the bottom edges into a "paper-holder" made by creasing a small piece of paper (an envelope may also be used by placing the edge of your pack between the flap and back of the envelope). Roll the pack through the platen until the "paper-holder" is free. Then turn the platen to position for typing. If the pack is extra thick, use the paper release to enable you to roll the pack into place.

Another quick, clean way to feed papers into the typewriter is to insert the paper sheets first. Then turn the platen 2 or 3 spaces, or just enough for a grip on the paper. Insert the carbon sheets, and twirl the platen to typing position. When the pack is removed from the machine, the carbons will protrude from the bottom. This makes it possible to hold the top of the papers with one hand while using the other hand to pull all carbons at once.

Set margins. Sure, you always set the left margin control. But what about the right margin?

Some typists have the notion that setting a right margin control is an unnecessary nuisance. Far from it! The fact is, typists who use the touch system must set the right margin control for even right margins.



Listen for the bell! When the bell rings you have enough spaces remaining within the margin to type a short word or any syllable followed by a hyphen. Test your typewriter so you will know exactly how many spaces there are to the end of the line when the warning bell rings.

As few word divisions as possible should be your aim. When it is necessary to divide a word at the end of a line of typing, certain points of division are considered preferable to others, usually because the resulting breaks facilitate reader comprehension of the words. For example, one aim is to have the fragment of the word that ends the line suggest the part that is to follow on the next line.

You should always consult the dictionary when there is question in the division of words. On the basis of the divisions indicated by the dictionary, you should follow these editorial rules:

1. One-syllable words are not divided.
   Examples: eighth strength planned shipped

2. Words of five letters or less are not divided even though they contain more than one syllable.
   Examples: idea able carry heavy begin

3. A one-letter syllable either at the beginning or at the end of a word is not separated from the rest of the word.
   Examples: (One-letter beginning syllables) edition identify universal
   Examples: (One-letter ending syllables) panacea camera secondary

4. A two-letter syllable at either the beginning or the end of a word is not separated from the rest of the word. Two-letter divisions are awkward and accomplish little in saving space.
   Examples: (Two-letter beginning syllables) familiar security capacity
   Examples: (Two-letter ending syllables) sunken several period

5. A word ending in a two-letter syllable preceded by a single-vowel syllable should combine these syllables to form three letters, which may be carried over to the next line.
   Examples: read ily rem edy

6. When a word begins with a prefix of three or more letters, the preferable division is after the prefix rather than at some other point in the word.
   Examples: con ventional ante date sub ordinate

7. A word ending in a suffix of three or more letters is preferably divided before the suffix.
   Examples: independ ence apply ing
   perma nent assess ment

   When the last two syllables are a and ble, i and ble, or u and ble, the suffix should be written together. This is easily learned by referring to "the able-ible-uble rule."
   Examples: advis able revers ible vol uble

   Exceptions to Rules 6 and 7:

   a. In a few frequently used words, division after the prefix or before the suffix would misrepresent the pronunciation; therefore the syllabication of these words does not follow the usual rules.
      Examples: pref erence combus tible signifi cance
   b. When the final letter of a word is doubled because of the addition of ing, ed, er, est, en, the division is between the doubled consonants.
      Examples: begin ning allot ted hot ter
      sad den thin nest

      The above words are entirely different in nature from those in which the root word ends in a double letter; as full est, fulfill ing.

8. A single-vowel syllable within a word is not carried over with the following syllable.
   Examples: simi lar regu lar sepa rate holi day

   However, if two single-vowel syllables follow one another, division is between the single vowels; as mime ograph, gradu ation.

9. As a general rule, when two consonants come together between two vowels, the division is between the consonants.
   Examples: struc ture advan tage impor tant
   neces sary recom mend

10. Compound words, whether solid compounds or hyphenated words, would be divided only between the elements of the compound.
   Examples: (Solid compounds)

northeastern	north eastern
timesaving	time saving
landowner	land owner

   Examples: (Hyphenated compounds)

self-supporting	self supporting
earth-shaking	earth shaking
cross-reference	cross reference

11. The following expressions and terms are not divided:
   a. Contractions; as haven't, shouldn't.
   b. A person's name, the initials from a name, a title (as Mr., Dr.) or a degree (as C. P. A., Ph. D.) from the name with which it belongs.
   c. The date of the month from the name of the month.
   d. Signs, letters, or abbreviations from the terms to which they belong; as 5%, 8a, 4 oz., 2 a. m.
   e. Figures. The complete figure is carried to the following line.
   f. The last word on a page of typewriting or the last word of a paragraph.

Leave the right amount of space after marks of punctuation. Spacing after punctuation is a detail that marks typing as professional or nonprofessional.

For professional-looking typing:

LEAVE:	AFTER:
2 spaces	colons
1 space	semicolons
1 space	commas
no space	dashes
1 space	right parenthesis
2 spaces	period (as final mark of punctuation)
1 space	periods which follow abbreviations and initials
no space	periods which represent decimal points
2 spaces	exclamation points
1 space	exclamation points within a sentence
2 spaces	question marks
1 space	question marks within a sentence
1 space	closing quotation marks

No space is left before any of the above marks of punctuation except the initial parenthesis and initial quotation marks. Both of these are preceded by one space. No space is left, however, between parentheses and quotation marks and the matter in the parentheses or quotation marks.

Punctuation with quotation marks: The comma and the period are always typed before or inside the quotation marks:

The semicolon and colon should be typed after the quotation mark.

If the quotation is a question or an exclamation, the question or exclamation mark is typed *before* the quotation. If the quoted matter is not a question or an exclamation, you type the quotation mark first and the punctuation following the quotes.

Punctuation with parentheses: When parenthetic material is part of a sentence, the comma, semicolon, colon, and dash are always placed *outside* the parentheses (unless, in rare instances, they are part of the quoted parenthetic material).

Under other circumstances, the terminal punctuation goes inside the parentheses.

Make up special characters not on the keyboard. If you are using an electric typewriter, perhaps you will not be able to make some of the following characters as directed. They can be made on most manual typewriters.

Degree Symbol, 98°, 45°

Turn the cylinder knob toward you very slightly; type the small letter "o" without a space between the figure and the symbol; then return the cylinder to the line writing position. Use of the automatic line finder in improvising this symbol preserves your original alinement.

Ditto, "

If an entire line is to be repeated, or dittoed, use the word *ditto* or the abbreviation *do*; if only a few words are to be dittoed, use the quotation marks, the symbol to indicate "ditto," placing them under each word.

Division Sign, ÷

Strike the colon; backspace; and strike the hyphen.

Equals Sign, =

This may be made in one of two ways. The best method is: strike the hyphen; backspace; depress the shift key very slightly; strike the hyphen again. Avoid depressing the shift key too much or the space between the hyphens will be too great. The other method is: strike the hyphen; backspace; turn the cylinder forward slightly; strike the hyphen again. In this method, use the line finder device.

Chemistry Symbols, H_2SO_4, CO_2

Type the capital letters, leaving one space between for the exponent; backspace to the point where the exponent is to be written; turn the right cylinder knob slightly forward, away from you; type the exponent. Sub- and super-numerals are improvised much more accurately with the use of the automatic line finder because it holds the original alinement and eliminates guesswork as it takes the platen "out of click" and preserves the original line spacing vertically.

Caret, _/

Type an underscore under the last letter of the word before the omission; type the diagonal, or slant, in the space between this word and the following one.

Brackets, [ ]

Type the diagonal, or slant; backspace and type the underscore; roll the cylinder toward you one full click; type the underscore to complete the top of the bracket. The second bracket is made by typing the underscore immediately after the last letter or character; type the diagonal, or slant; roll the cylinder toward you one full space; backspace once; type the underscore to complete the top of the bracket.

Plus Sign, + /̵

Lock the shift key; turn the cylinder knob toward you about half a line space; strike the underscore; and return the cylinder to its line position. Backspace and strike the apostrophe; backspace; turn the cylinder knob away from you approximately half a line space; and strike the apostrophe. Return the cylinder to proper writing position. Make use of the automatic line finder in improvising this character so that the original writing line may be preserved. If many plus signs are necessary on a page, time will be saved by inserting them with a pen after removing the paper from the machine. Another method is that of striking the diagonal, backspacing and striking the hyphen over the diagonal.

Algebraic Terms, $(x + y)^2$

Type the letters and symbols first and then fill in the exponents. The exponent is written by turning the cylinder knob toward you slightly. In typing several such terms, it is better to type all the expressions and then go back and fill in the exponents.

Section Sign, §

Type the lowercase letter "s"; turn the cylinder knob slightly forward, away from you; backspace; and strike the lower case "s" again. This superimposes it upon the first "s."

Cedilla Sign, ç

A mark under the letter "c" to show it is to be sounded like "s." Type the lowercase letter "c"; turn the cylinder knob slightly forward; backspace; strike the comma.

Exclamation Point, !

Two regular keyboard characters make up the exclamation point—the period and the apostrophe. On most machines it can be made speedily and easily as follows: Depress the shift key and the space bar at the same time. Use regular stroking and finder techniques. While holding the space bar down, strike the period and then the apostrophe before you release either the space bar or the shift key. If this method does not work on your machine, the exclamation point can also be made as follows: strike the period; backspace; strike the apostrophe.

Asterisk, *

If your typewriter does not have the asterisk key, it can be improvised by the following method: strike a capital "A"; back-space; strike the small letter "v" over the capital "A". Your improvised asterisk will look like this ⩓.

Figure One, 1

The small letter "l" is used for the arabic figure one.

Roman Numerals, I, V, X

Roman numerals are expressed by uppercase, or capital letters. They should be typed in this order:

I
II
III
IV
V
VI
VII
VIII
IX
X

Roman numerals may be written in small letters when two sets are being used or in special instances such as in introductions to documents.

Dash, --

The dash is expressed by striking the single hyphen twice without a space between.

Latitude and Longitude, 45° 30' 5" W

The small "o" is used to express degrees, the apostrophe for the minutes, and the quotation marks for seconds.

Inches, "

The quotation marks are used to express the abbreviation for inches in invoice work, such as, 5", 12", etc.

Feet, '

The apostrophe is used to express the abbreviation *feet* in invoice work, such as 6', 20', etc.

Pounds, #

The number sign indicates pounds when it follows a numeral, such as 5#, 10#, etc., in invoice work.

English Pound, £

Strike the capital letter "L"; backspace; and strike the small letter "f" through the capital "L." Some typists prefer the hyphen struck through the capital "L," instead of the letter "f." Either may be used.

In Care of, c/o

Never use the percent sign (%) for "in care of." If space does not permit you to write the phrase out in full, use the special symbol c/o. This attention phrase is typed by striking the small "c"; the slant, or diagonal, and the small "o." Leave no space between these three strokes, but a space follows the symbol.

Fractions, 5/8

Fractions not on the keyboard are made with the arabic numerals and the slant, or diagonal mark, 7/8, 5/16, 2/3, etc. In typing fractions, you should be consistent and uniform even though ½ and ¼ are on the keyboard. Make these when used with other fractions as 1/2, 1/4. The made 1/2 and 1/4 should always be used for legibility when typing carbons.

Minus Sign –

Strike the hyphen.

Multiplication Sign, x

This mathematical symbol is made by using the small "x" on your keyboard. It also stands for "by" in measurement.

Carbon Copy, cc, or c/c

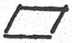
This symbol is indicated by typing two consecutive small "c's"; or by typing the small "c"; the diagonal, or slant, and the small "c."

Dollar Sign, $

In the event that this key has been replaced on your keyboard for another used more frequently in your work, the dollar sign can be improvised by typing capital "S"; backspacing and striking the diagonal, or slant, through the "S." Some typists prefer the capital "I" struck through the capital "S." Your improvised dollar signs will look like this: $ or $.

Paragraph Sign,)(, °//, (P), ¶

The paragraph sign may be improvised in one of four ways. In the first, type a right parenthesis; type a left parenthesis. There is no space left between the two signs. In the second, type the slant or diagonal; depress the backspace key a half space and strike another slant or diagonal; with the automatic line finder roll back to the top of the first slant and type the small "o." The third method is the capital "P" enclosed in parentheses. The fourth and last method is the capital "P" with the small letter "l" intersected through the capital "¶."

Square or Box, 

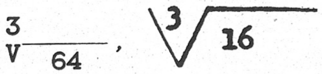
Strike the slant or diagonal; space at least 2 spaces and strike the slant or diagonal again; backspace 4 strokes; strike the underscore 3 times to fill in the bottom of the box; roll the platen back to the top of the first slant or diagonal stroke; space once; strike the underscore 3 times to fill in the top of the box to make a solid. Spacing may vary depending upon the size of box desired.

Leaders, . . . or – – –

Leaders, dots or dashes, are used to carry the eye from one item to another, if the material is closely typed and complicated as in statistical tables. They should be struck lightly so as not to penetrate the paper. A space between dots or dashes looks better. To keep them one under the other, start with the next even number on the typewriter scale, and strike them only on the even numbers, stopping at least 2 spaces in the front of the item to which they lead.

Ellipsis, . . . or ***

An ellipsis indicates omission of letters or words. Dots or asterisks may be used for ellipsis. Three dots are usually used to denote the omission. A fourth period may be added to indicate the end of a sentence.

Root or Radical Signs, 

The first root side can be improvised with the capital "V." Roll the platen back to the top of the letter and type in the extended line. In the second method, strike the slant or diagonal; roll the platen back to the top of the slant and strike the underscore for the extended line. Insert the superimposed numeral; remove the paper from the machine and with a pen draw in the first short line.

End of Manuscript, – –oOo– –, * * * / * * / * , or ###

The end of a manuscript may be indicated by any of the above symbols or printers' marks.

Extended Brackets,
)
(
)
(

Depress the shift key and type a left parenthesis backspace; turn the platen forward for 5/6 of a line space, controlling the spacing with the automatic line finder; then type a right parenthesis; backspace again; turn the cylinder forward another 5/6 of a line space; type another right parenthesis; backspace once more; turn the cylinder again 5/6 of a line space and type another left parenthesis.

Italics:

When typing material where italic words appear, the italics should be underscored when typed since such words are italicized for emphasis. With constant pitch on the typewriter no distinction can be made unless the word is underscored.

Many trades and professions, such as engineering, chemistry, etc., make use of special characters common to their technical vocabularies. Typewriter companies can furnish these special characters at a nominal cost. They can replace such characters on your machine as ¢, @, etc., that are not frequently used, especially in Government work.

Type your planned tabulation. Refer back to Key 3, PLAN YOUR WORK, and from the graphic presentation set your margin and tabular stops and proceed with your typing. As you have thoroughly planned your work it should be relatively simple for you to work your plan. Your finished product should appear as follows:

ENTRANCE RATES--GENERAL SCHEDULE

Grade	Old	New	Grade	Old	New
1	2,960	3,185	10	6,505	6,995
2	3,255	3,500	11	7,030	7,560
3	3,495	3,760	12	8,330	8,955
4	3,755	4,040	13	9,890	10,635
5	4,040	4,345	14	11,355	12,210
6	4,490	4,830	15	12,770	13,730
7	4,980	5,355	16	14,190	15,255
8	5,470	5,885	17	15,375	16,530
9	5,985	6,435	18	17,500	18,500

(Note: New rates as approved July 6, 1960)

In tabular typing keep these points in mind:

When entries in columns are words, aline the entries from the left.

Desks	Pencils
Chairs	Pens
Typewriters	Paper clips
Telephones	Erasers
Desk trays	Scissors

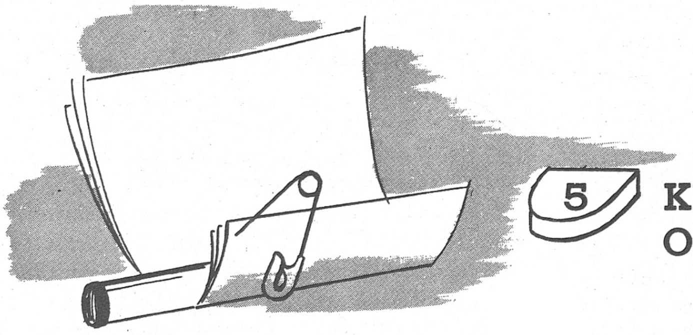
When entries in columns are figures, aline the entries from the right.

4,904,903	3,003
7,897	34,700
109,223	7,774,000
98	590

When entries are preceded by signs, aline the signs.

+390,532	− 5,559
+ 3,732	+ 321
− 32,333	−470,508
+ 22	− 9

When statistical tables are long, make them easier to read by leaving a double line space after every fifth or seventh line.



5 KNOW THE TRICKS OF THE TRADE

Here are some ideas we call *tricks of the trade* because they make typing easier and faster. Some of them you may know as well as you know your typewriter keyboard. Others you may file away in that "future reference" category—useful someday perhaps, but not today.

Still, look them over. You are sure to find one or two new and useful shortcuts that can make your typing job easier.

Finding that lost line. Most typewriters nowadays have an automatic line finder, a handy device for restoring the paper to the line you were on before moving up and down between lines. Unfortunately, however, the machine's "memory" ends when the paper is removed from the typewriter.

When necessary to find the original line of writing, after removing and reinserting a partially typed page, do this:

> Reinsert the paper to the approximate typing position, and depress the paper release lever.
>
> Straighten one line of writing with the alining scale, so that one of the small white lines on the scale comes directly under one of the characters in the line of writing. The best characters to choose for this purpose are the period, the small "i" or the small "l."
>
> Hold the paper firmly against the platen, and snap back the paper release lever.
>
> Test the accuracy of the position by putting the ribbon indicator on white (stencil) and tapping one character over another in the original line of writing.

Lining up the carbon copies. Reinserting partially typed papers presents another problem: How do you go about lining up the carbon copies so that the added type falls in the right place on all copies?

Before removing the pack from the machine, punch holes with a pin in the upper right and left corners of the paper pack. When the pack is reinserted in the typewriter, depress the paper lever and tap the edges of the paper until the pin can be made to slip through the holes easily.

Setting tabs for letters. Are you neglecting the tabulator on your typewriter?

Don't get the idea that the tabulator is for tabular typing only. You will be surprised how it can speed up the preparation of letters. If you type letters regularly, set your tabulator stops for the date line, paragraph indentations, complimentary close and signature.

Justifying right margins. Occasionally, typists are required to justify right margins. When the work is typewritten, they are asked to make the right margin even, the same as the left, as it is on a printed page. This is called "justifying."

Perhaps you will need to type a master copy of an important letter, report, etc., that is to be reproduced by photographic process. Your supervisor expects you to do a unique job in setting up the master copy. With a little time, thought, and planning you can do a job that will resemble a printed page. If you justify your right margin, your copy will be one that you can justly be proud of having typed. Some typewriters are or can be equipped with marginal justifiers. You can easily learn the technique of justifying right margins with a little time and patience. Follow the following steps and see how easily it can be done.

> Type the first solid line of your copy up to the desired right margin you wish for your rough draft. Carefully note the point on your front scale where your last stroke is written. This is important.
>
> Type the second line of copy up to within 2, 3, 4, or 5 spaces of your first line but do not exceed by

even one stroke the point where the last stroke of the first line is written.

Now complete your line by filling in unused spaces with the letter "x" up to and including the last stroke of your first line. These "x's" indicate the number of spaces you will need to spread in order to have a blocked right margin when you type the finished copy.

Type your 3d, 4th, 5th, and succeeding lines in your rough copy in exactly the same manner. Concentrate always that you never go outside the margin of the first line. Try to keep the "x's" down to a minimum so that you will not need to do too much spreading on your final copy. When periods occur in lines, you can add extra spaces and it will be less noticeable than when you spread between words. Follow this justifying procedure until you have typed the entire copy. This first typing will serve as your model, or guide, in typing your finished copy.

You are now ready to type your master or final copy. Insert your paper and *do not* change your margins. Your first line will give you no trouble. Before typing your second line, observe the number of "x's" appearing at the end of the line. If you do note that there are three of them, this means that in typing your second line of the copy you will need to space three additional spaces between words throughout the line between words. This spread spacing justifies your right margin. Be very careful to spread your spaces evenly throughout the line. Do not spread them all at the same point as this will give an unbalanced appearance to your copy.

If you have three or more spaces to spread, start spreading one near your left margin, another one about the center, and the remainder as you near the right margin. Remember, spreading can become almost unnoticeable if you leave some of the extra spaces after punctuation marks. For instance, three spaces after a period instead of the usual two; two spaces after a comma instead of one, etc. If your line has no marks of punctuation to make this possible, you will have to leave an extra space here and there after words, preferably the 2-, 3-, and 4-letter words.

Continue each succeeding line in the same manner until you have completed your copy. The finished copy should present a neat and attractive appearance with perfect alinement of the right margin. Note the example below. Try it on your typewriter until you have mastered the skill. You will find many uses for justifying copy in your office. Be resourceful and ingenious when you have a very special typing assignment. You, too, can make your copy look like a printed page.

Example of Justifying Right Margins

FIRST DRAFT

```
     The changing makeup of the Nation's population is beginning to have
a serious impact on the employment market.  Population studies show axxx  3
heavy distribution in both very young and older age groups.  In betweenx  1
is a gap—a relatively light distribution in proportion to the total—xx  2
in the age groups now entering the labor market.  This unbalance pro-xxx  3
duces a serious staffing problem at present, and has ominous implica-xxx  3
tions for the future.  In particular, the Commission feels that stepsxxx  3
must be taken to try to insure an adequate supply of key personnel forxx  2
```

FINAL COPY

```
     The changing makeup of the Nation's population is beginning to have
a serious impact on  the employment market.   Population studies show  a
heavy distribution in both very young and older age groups.   In between
is a gap—a relatively light  distribution in  proportion to the total—
in the age  groups now entering the  labor market.   This unbalance pro-
duces a serious staffing problem at  present,  and has  ominous implica-
tions for the future.   In particular,  the Commission feels  that steps
must be  taken to try to insure an adequate supply of key  personnel for
```

Adding an extra line to the bottom of the page. A sheet of pleated paper can be used to keep the paper from slipping in the typewriter while you add an extra line at the bottom of the page. Turn the paper you are typing back a few inches until the bottom edges can be inserted in the fold of the pleated sheet. Then turn the platen back to typing position, and type the extra line.

Sandwiching rush jobs. Were you ever called on to type a rush job while you were in the middle of a page of typing? You need not remove the material you are typing when your boss asks you to send a telegram or write a short but rush memo. Follow these steps while your material remains in the machine.

Roll back the letter already in your machine until it shows a top margin of about 2 inches.

Pull the carbon pack already in the machine from the back of the platen toward you. Do not release the paper press. Insert the first or original copy sheet of the telegram or memo in front of the original copy or first sheet of your letter. This positions it against the paper table. If printed letterheads or telegram forms are used, make certain that the printing faces the paper table. The blank, or reverse side, should face you as you insert the sheet into your machine.

Insert the second sheet of your rush job or telegram between the carbon paper and the second sheet of your letter. This positions it against the coated or writing side of the carbon. Again make sure that the printed letterhead or form is facing the coating on the carbon—reverse side of sheet faces you as you position it in the machine. If alinement on the telegram is necessary, make use of the automatic line finder rather than the variable line spacer.

Insert the 3d, 4th, 5th, etc., sheet between the carbon paper, coated side, and the 3d, 4th, 5th, etc., sheet of your letter. In this way, you have positioned the sheets for the telegram or memo directly opposite to the letter sheets in the machine.

Turn the platen knob so that the telegram or memo sheets come into writing position.

Type your rush message or telegram.

CAUTION: If your telegram or rush memo requires fewer copies than the letter you already have in the machine, be sure to use blank paper against the coated side of the carbon in excess of the number of copies you need. Failure to do this will result in your having to retype your letter as the rush memo will also appear on the uncovered carbon copies.

After typing your message, roll back the platen until the message sheets can be removed from your typewriter.

Turn the platen forward to the former writing point of your original letter and continue typing.

Making notations on carbon copies only. To make notations on carbon copies only (such as dictator's and typist's initials on letters), you need not remove the original copy from the typewriter. Place the carriage in writing position for the notation and then slip a small piece of paper between the ribbon guide and the ribbon copy. By typing on the small paper thus inserted, you will make your notation on the copies only.

Drawing lines on the typewriter. When you need to type a table of figures for which forms are not available, you can rule temporary forms while the work is in your machine.

Horizontal lines—Insert your pencil in the middle of the type guide or against the corner of the cardholders. This serves as a firm leaning post for your pencil. Now move the carriage across the page for the ruled line by pressing down and using the carriage-release lever. Best results are obtained if the shift key is locked and the ribbon released or shifted to the stencil position.

Vertical lines—Release your automatic line finder and turn your platen or cylinder knob at the point of the desired line. Be sure to hold a pencil in the middle of the type guide or against the corner of the card holder for a leaning post. When your line is completed, reset your automatic line finder and you will then be in position to return to your original writing line. Guesswork is eliminated when the automatic line finder is used rather than the variable line spacer.

Lining up leader lines. Leader lines are made by typing a series of periods with spaces between. To look neat and balanced, the periods must be one over the other with the right margin even:

```
Total positions allocated  .  .  500
Positions filled .  .  .  .  .  .  .  422
```

To aline leader lines, note whether the periods in the first line fall on an even or an odd number on the scale of your typewriter. Then begin each succeeding line of periods on an even or an odd number, as the case may be.

Pocket sheeting small cards or labels. The majority of typists encounter difficulty when typing small cards or labels. This difficulty is due to slippage since small cards and labels are too short to be held tightly by the feed rollers and the platen. The use of a pocket sheet or pleat will eliminate this danger. It can be made easily by following these steps. Many uses will be found for it in your work.

Fold a sheet of regular typing paper in half and make a hard crease in it.

Open the sheet to full size and lay it down on the desk with the crease protruding upwards.

With your thumbs below the crease and your index fingers above, fold the paper back against the upper half of your sheet. The depth of the fold will depend upon how close you need to type to the bottom of cards or labels. A quarter of an inch is usually sufficient. This second crease should also be pressed hard into the paper with your thumb nail. You now have a pocket as deep as the fold.

Fasten Scotch tape to the outer edges of both sides of the fold. This flattens the pocket and helps in inserting the pocket sheet into the typewriter.

Insert your pocket sheet into the typewriter with the bottom of the pocket showing above the alinement scale. Roll the pocket sheet down to the writing line of your card or label when it is placed in the pocket. Your card or label will not slip as the feed rolls will hold your pocket sheet and grip your card or label, thus preventing slippage.

Typing small cards and labels. Small cards and labels can be typed with a minimum amount of motion with the use of the pocket sheet. Fashion your pocket sheet according to the steps previously outlined. Then, try these steps and see how simple the procedure is for work of this type.

Draw a vertical line on your pocket sheet an inch or more in from its left edge. This line serves as an insertion guide for each label and card.

Insert the left edge of your card or label against the line. Set your left marginal stop at the desired point for typing. Type your card or label.

Remove your card or label when it has been typed by turning the pocket sheet up with the right hand. Also remove your card or label with the right hand and place it at the right of your machine. While removing the typed card or label with the right hand, insert the next one in the pocket with your left hand.

If you are using small cards or labels and have a long carriage machine, you can save time and motion by inserting two or more, depending upon size, into the pocket sheet. This enables you to type more than one at a time. Make use of your tabulator stops in going from card to card, or label to label. Production can be considerably increased with this process.

Horizontal slitting for small cards or labels. One of the most difficult jobs typists encounter is the typing of narrow labels. The following is another shortcut technique for typing such small cards or narrow labels.

Cut a horizontal slit, preferably with a razor blade, in a card 3 by 5 or larger, keeping it about ¼ inch shorter than the label to be typed.

Cut two small vertical slits or notches straight downward extending for about one half inch from the ends of the horizontal slit. This will make a pocket to hold your label and will prevent it from slipping.

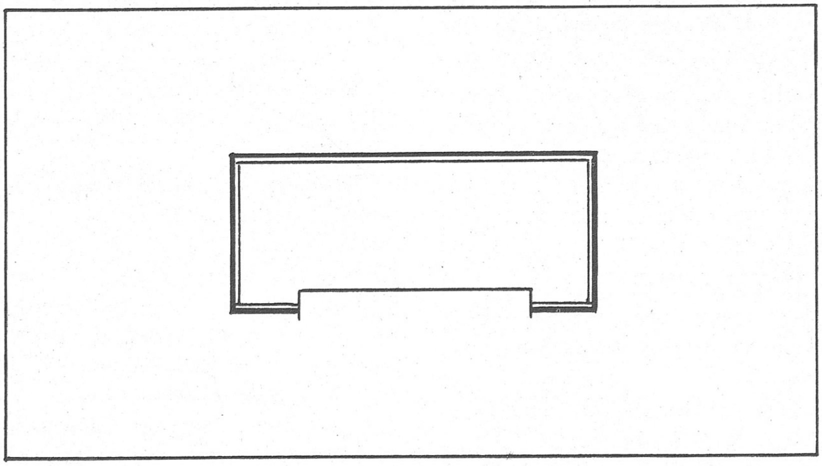
Insert the slit card into the machine in the usual way. Labels can be inserted into and removed from slits in the same manner as the pocket sheet.

When a 5 by 8 or larger card is used, several slits may be made, thereby making it possible to type several labels in one operation.

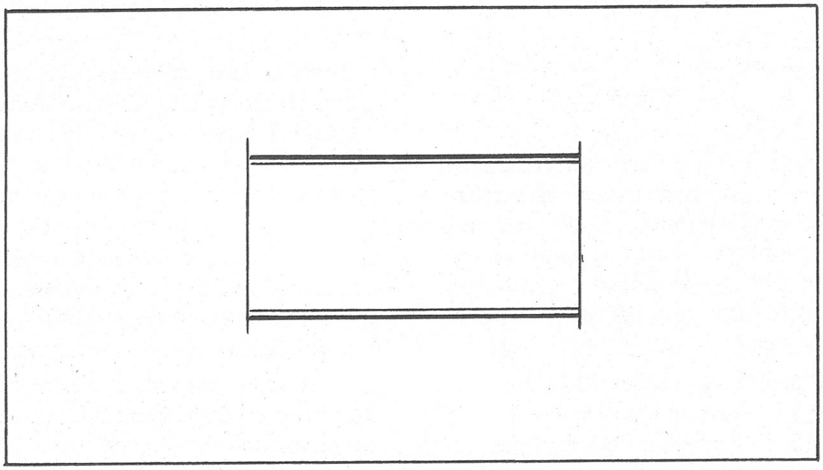
Vertical slitting for small cards or labels. When it is necessary to type over a larger surface of cards or labels, you will find the following method more advantageous, especially, if the typing extends well to the top or bottom.

With a razor blade, cut vertical slits in a 3 by 5 card, making them about ¼ inch longer than the label or card to be typed.

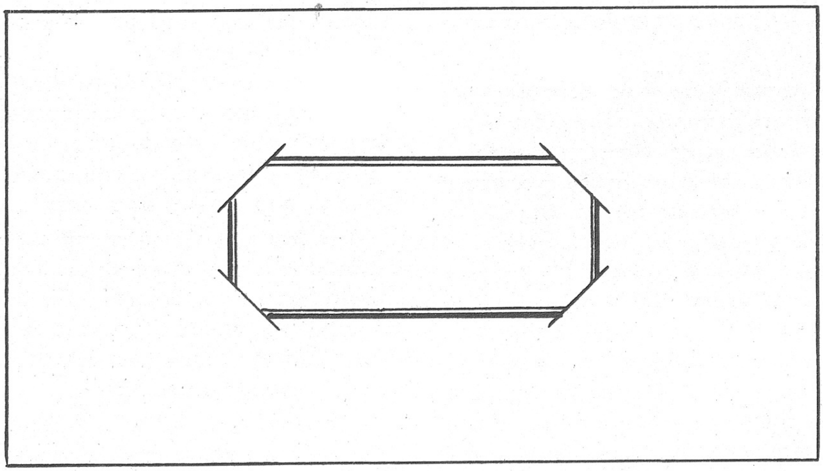
Insert both the left and right edges of the card or the label upon which information is to be typed under the vertical slits you have prepared. Feed it into your typewriter in the regular way. You are now ready to type your label. Inserted in this manner, the card is not in danger of slipping and you will be able to type to the extreme top or bottom.



Horizontal slitting for small cards or labels



Vertical slitting for small cards or labels



Angle or corner slitting for small cards or labels

When a larger card is used, several slits may be made. Thus, you will be able to speed up the output by typing several labels in one operation.

Angle or corner slitting for small cards or labels. Sometimes the work required to be typed on small cards or labels necessitates overall coverage of the surface. Horizontal or vertical slits limit you in this case. However, the angle or corner slits for such work will give you the working surface you require. They are made easily in the following manner.

Cut in a 3 by 5, or larger card, four right-angle slits or corners to fit the size of the card or label upon which you must type.

Insert the four corners of the label into and under these slits to anchor it safely in the machine. You are now ready to type. This method enables you not only to type to the extreme top and bottom of the label or card but, also, to the extreme right and left edge.

Lining up manuscript pages. To end all pages of a manuscript on the same line without counting and recounting lines:

Prepare a strip of paper with lines numbered vertically and fold around the left end of typewriter platen, fasten the strip with tape. Always feed manuscript pages into the machine in alinement with number one. Note the line on which you end the first manuscript page and finish succeeding sheets on the same line.

Footnoting. A footnote indicator in a text is properly placed *after* a word and not before it. In typing it may be set before or after a mark of punctuation, depending upon the part of the sentence to which the indicator refers. When it refers to an entire clause it should be set after a punctuation mark; and if it refers to a single word, it is placed before the punctuation mark.

You should never use more than three asterisks (*, **, ***) to indicate footnotes. Use some other mark when the number exceeds three. Other footnote references that can be made on the typewriter are: a raised ^{x} is a substitute for an asterisk; a capital "A" with a small "v" struck over it is another substitute. Also, a capital "T" with an "x" struck over it; a capital "O" with an "x" in it, or a raised numerical, such as 1, 2, 3. You should never use signs like #, %, @, etc., that have other meanings. If your typewriter is equipped with the dagger, double dagger, parallels, section mark, or paragraph sign, these may be used for indicators.

In the footnote itself, the indicators may be placed one space before the first word.

You should place the footnote at the bottom of the same page as the footnote indicates, unless the dictator directs that the footnotes go at the end of a chapter.

Preventing line skips and repeats. If you do continuous copy work you'll find the copy is easier to read from a copyholder. A good copyholder comes with a device for moving the copy up and down to exact reading position. Since this device focuses attention on the line being copied, there is less likelihood of skipping and repeating lines.

Addressing an envelope for your letter. When the letter is typed, but before it is removed from the machine, drop the envelope between the platen and the letter. Without releasing the paper lever, remove the letter from the machine with a quick motion. The same quick motion puts the envelope in position for addressing.

Time is also saved by preparing addresses on gummed labels and pasting them on envelopes. This saves the necessity of feeding the envelope into the typewriter, typing the envelope, and then removing the envelopes from the machine.

Envelopes incorrectly addressed on the typewriter should not be destroyed. Save these and type the correct address on a gummed envelope label and paste over the incorrect address already typed on the envelope.

Addressing stencils are available from commercial duplicating companies. On these, you type one name and address in each space. Each space takes a four line address. The stencil sheet contains 33 spaces. Special ticker sheets that are gummed and perforated to match the spaces marked on the stencil are also available. Since the special guide lines do not reproduce when the stencil is mimeographed, the stencil can be used for straight copy stenciling, too. If the already prepared stencils are not available for your use, the 33 spaces may be marked off with a stylus on the regular office stencil and then duplicated on gummed sheets.

Chain feeding. Time can be saved when writing cards, form letters, or envelopes by making use of the "chain feeding" technique. The principle of "chain feeding" is to insert the next piece of material to be typed into the typewriter before removing the first piece. Here are the steps:

The first card, form, or envelope is fed halfway around the platen roller. Succeeding pieces are inserted from behind the platen.

Insert the second piece of material between the platen and the bottom of the first piece. Turn the first piece to the writing line and begin typing.

In removing the first card, envelope, etc., from the machine, you automatically pull the second piece of material around the platen and into position.

In "chain feeding" envelopes, a chain of three should be inserted into the machine before typing the first envelope.

Typing fill-in form letters. When typing your stencil for a mimeographed fill-in form letter, put a light dot where the fill-in is to be made. This will aid in lining up the form letter and will eliminate the need to count back the number of lines on each letter. Production can be increased with the use of this trick of the trade.

Using ribbons properly. As a worker, you are judged by the appearance of your typewritten work. Change your typewriter ribbon often so it will produce clear copy. If your typing appears uneven, it is time to change ribbons. Avoid using a ribbon with a hole made by the pressure of the type bars.

Good typists never shift the ribbon selector or indicator to make use of the lower half of a one-color ribbon. The shift requires a heavier stroking to raise the ribbon vibrator each time a key is struck. This will slow down your work. Instead, change your ribbon or turn it upside down.

Keep a piece of red carbon paper handy for occasional use in showing deficits, etc. It will save you the trouble of putting a red ribbon on your machine and will serve the purpose just as well.

In addition to your regular black record typewriter ribbons, you will find the following useful for duplicating purposes:

Plastic, or pliofilm, for mimeographing. This is useful in cutting stencils when "round letters" have a tendency to fall out.

Cellophane ribbon for mimeographing.

Carbon ribbon for offset photographic masters.

Offset ribbon for direct processing.

Folding letters for window envelopes. If a letter has not been especially addressed to fit a window envelope, it can be made to fit by using the first line of the body as a guide for the first fold. Make the first fold so the address is face up. Make the second fold in the opposite direction, as far down the sheet as the depth of the envelope. It is seldom necessary to make a third fold.

Typing both sides of postal cards. Type the address side first. Then give the platen a quick twirl so that the card will strike the paper rest and drop behind the platen. Give the platen another quick twirl by hand and the card is in position for typing on the message side.

Repeating copies of originals. Type one copy and then use that copy to type the next one. In this way, you can proofread one copy while the other is being typed.

STENCIL CUTTING

Applying the techniques that will improve your stencils

Before You Cut a Stencil

Typewriters. All manual machines cut good stencils when cared for properly and operated correctly. Typists usually have a personal preference when it comes to certain makes of typewriters. A choice of machine is not always possible, however, and you will have to do the best job you can with the machine that is available. Noiseless machines do not cut the best stencils because the type strikes the platen with less impact than on the other machines. If you have to use a noiseless typewriter, insert an extra backing sheet with the stencil sheet to raise the stencil slightly so the type will strike with greater impact. Electric typewriters and Vari-Typers do the best work because of the uniformity of the type impressions.

Platens. Hard (or medium hard) platens or cylinders produce the best results. If your machine has a removable cylinder, replace it with a stencil-cutting cylinder when you cut a stencil, provided such cylinders are available.

Ribbons. Shift to the stencil (or neutral) position before cutting the stencil if a fabric ribbon is used and if it is not removed from the machine. You cannot type a stencil through a fabric ribbon and produce results that will duplicate copies. On the manual machines, the stencil position is marked in white. On the electric typewriter, the ribbon is usually disengaged by pulling out a button to center position.

Plastic or cellophane ribbons and plastic or pliofilm sheets produce excellent results but, because of the cost, the supply is very limited and these might be difficult to secure through your supply division.

A typist who spends much time cutting stencils might be able to justify the obtaining of a plastic ribbon. If such is the case, keep a plastic stencil ribbon on an extra spool for speedy replacement, or keep one on the machine if it is reserved purposely for stencil cutting. If your typewriter has a ridged or worn platen, you will find a plastic ribbon helpful in making even impressions. You might be able to secure one in this case if you cannot have the platen replaced.

Stencil guides or markings. Stencil markings are an aid to the typist. Horizontal typewriter lines may be counted by the numbers printed vertically on the margins. A mark at every sixth numeral indicates an inch.

The top and bottom scales indicate horizontal spaces on the stencil. These scales include both pica and elite spacing. The pica scale is above the silver line and the elite scale below. Pica type has 10 spaces to the inch and elite type has 12 spaces.

Numbers indicate the end of the duplicating area. Between lines 53 and 60 a horizontal marking serves as a warning for the end of the stencil. Line 62 is the limit for a standard letter-size page. On legal-size stencils, line 75 is the warning and line 78 is the last typing line.

Dotted lines indicate the center of the stencil and serve as an aid in placement or centering of material.

Type only between the marginal lines. Stenciling outside of these margins will not print. Watch your warning signals at the bottom to avoid running off the stencil sheet.

Cleaning of type bars. Whisk a wire or stiff brush over the type bars before cutting a stencil, and occasionally while cutting your stencil. Once or twice during a full page of typing should be sufficient. Be sure that dirt does not clog such letters as "b," "d," "e," "o," etc. Keeping your type clean as you proceed will do much to insure clearly stenciled characters.

Cutting a Stencil

Layout or arrangement of material. Prepare the copy to be duplicated by first typing your material on regular typing paper. In planning your layout for stencil preparation, don't overlook the fact that Government-size paper is 8 x 10½ as your stencil may not be a Government-size stencil. If not, plan your arrangement carefully.

Check your copy for accuracy of form and typing. By this preliminary planning you will prevent improper word division, poor placement, spacing errors, and other costly mistakes.

Compare your copy with the size of the stencil by placing it between the stencil and the backing sheet. Its top edge should fall under the dotted line sometimes marked "Top Edge Paper Guide" on the stencil. Indicate the starting points on the stencil sheet with dots of correction fluid as your guide markings. They will not affect the stencil. *Never* use a pencil marking on the stencil as your guide since it will tear the surface and leave an impression through which duplicating ink will seep and spoil the appearance of all your duplicated copies.

An additional carbon sheet placed next to the backing sheet will make it possible to proofread from the backing sheet.

Insertion of stencil into typewriter. Insert a cushion sheet between the stencil and the backing sheet. This may be a very thin sheet or a waxed sheet that is used to prevent cutouts and to improve the evenness of the impression. If your cushion sheet has a shiny surface, it must be placed with the shiny side next to the stencil.

If a file copy is to be made, you may insert a carbon and tissue between the cushion sheet and the backing. (Ditto master may also be prepared in this manner.) If plastic or cellophane sheets are used, place these on top of the writing surface of the stencil, smooth out cushion sheets and stencil. Avoid wrinkles before inserting in the machine.

Place the paper feed rolls at the extreme right to avoid wrinkles and the tearing of the stencil as you roll it into the machine. Depress the paper roll lever and insert your stencil into the typewriter exactly as if it were an ordinary sheet of paper. Hold the loose sheets—plastic or cellophane cover, stencil, cushion sheet, carbon, tissue, and backing—firmly together at the bottom to prevent wrinkling. The backing sheet is always next to the platen. Check the alinement with the horizontal markings on the stencil to be sure it is straight before you begin to type. Roll the stencil to the starting line indicated by the points marked with correction fluid on your typed graph.

If you need to roll back the platen for any reason, the loose ends of the stencil, the cushion sheet, and the backing sheet must be held together firmly while the rolling is being done. This avoids wrinkling the stencil or the cushion sheet. Wrinkles in the stencil will produce ugly streaks and "crow's feet" on the finished or duplicated copy.

Touch for stencil cutting. On the manual machines, use a normal staccato typing stroke, but observe the following precautions:

Punctuation marks should be struck lightly because of their sharpness to avoid piercing the stencil too heavily. You must use special care in typing "o's" and "O's" to avoid cutting out the letters and leaving a round hole in the stencil. Capital letters and letters with large printing surface, such as #, $, %, etc., must be struck rather forcibly to stencilize properly. Capital letters should be struck with double pressure. Type your stencil at a slightly lower speed than you use in regular typing. Continued piercing of letters through the stencil should be reported to your typewriter repair service so that an adjustment may be made on your machine to eliminate this defect.

Making corrections. Special blue or yellow correction fluid, depending upon the color of the stencil being used, is necessary for correction of errors on stencils. Each letter must be corrected separately even if there are several successive errors. Before applying the correction fluid, rub each character gently with the round end of the burnisher, or glass rod, using a circular motion. This smoothes and closes the wax cuts in the stencil.

Apply a thin but complete coating of correction fluid over each error. Do this with a single vertical stroke of the brush. When the fluid is dry, retype the character but use a light, even touch. About 30 seconds should be allowed for the fluid to dry thoroughly, While waiting for the fluid to dry, finish the line you are typing and the next one, then retype your correction. Type carefully to avoid errors.

After You Have Cut the Stencil

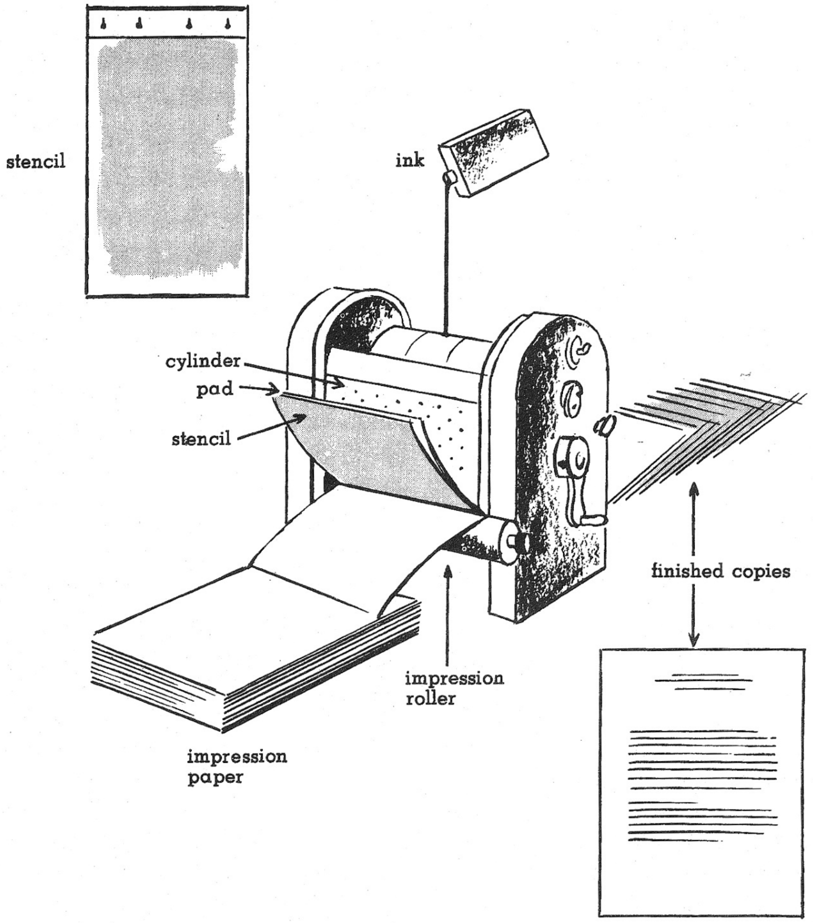
Proofreading. Proofread the stencil before removing it from the machine as corrections that have to be made are much more easily corrected while the stencil is still in the machine. Proofread again after removing from the machine and before running off on a mimeograph duplicator. Errors are caught easily before the copy is duplicated, but they are expensive and embarrassing if all or a number of copies have been made before the error is discovered.

If a carbon sheet has been placed between the backing sheet and the cushion sheet, proofreading may be done easily and speedily from the carbon copy on the backing sheet.

Removing the completed stencil. Remove the stencil from your machine by releasing the paper-release lever and rolling the stencil out of the machine slowly and carefully to avoid creasing or wrinkling.

Remove the cushion sheet and save it for the next stencil. When you insert it in the next stencil, invert the sheet end-to-end to insure somewhat clearer impressions and better utilization of cushion sheets. The cushion sheets should be used about three times for maximum economy.

Caring for typewriters used for stencils. Clean the platen and the feed rolls of your typewriter. Run a


stencil
ink
cylinder
pad
stencil
finished copies
impression roller
impression paper

RUNNING THE STENCIL

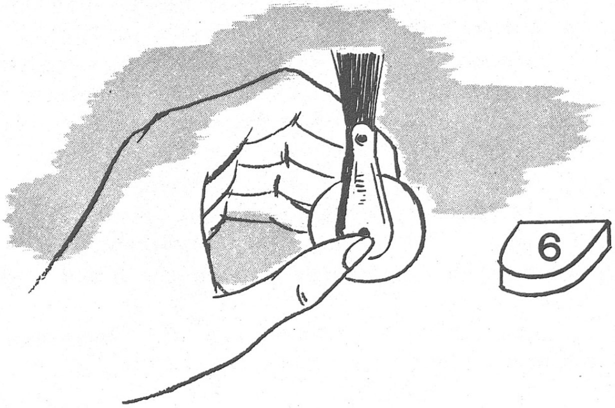
sheet of blotting paper around your roller several times. If your typewriter is used frequently for stencil work, the platen should be cleaned with a soft cloth moistened with alcohol to avoid the slipping of stationery caused by the stencil wax on the platen.

Feed rollers on machines used for extensive stencil-cutting work tend to swell from the stencil wax and need much care and protection. This swelling causes paper to be inserted unevenly in your machine. When a typewriter is used almost exclusively for stencil cutting, the feed rollers should be replaced periodically. If this difficulty persists, consult your typewriter repair service about the possibility of special cork-feeder rollers.

Preserving the stencil. Clean and blot the stencil if it is to be saved. Use a soft brush and absorbent paper or newspaper. Place the stencil between clean sheets of paper or oiled paper.

Clip to the top of the stencil a mimeographed copy of the stencil to be filed so that it can be quickly identified. File in the regular mimeograph filing wrappers that are available. Store the stencil in a cool, dry place.

If fast drying ink has been used, the stencil must be washed with cold water.



6 CORRECT MISTAKES

So far, all our suggestions for better, faster typing have been ones to help you *prevent* mistakes. Now let's consider some suggestions to help you *remedy* mistakes.

Erasing. Efficient typists do not retype letters that can be saved and made usable by neat erasing. When you erase on carbon copies, be sure to insert a card or eraser shield *back* of each tissue to prevent smudges. Make corrections on the original and on all carbon copies. Neat erasures can be made by light strokes of the eraser horizontally. Don't dig as it may tear or wrinkle the paper. Slips of paper should extend beyond the edges of the pack in the machine so that you will not overlook their removal when the corrections have been made. Slips from a 3 by 5 pad work very well for inserts when correcting errors on carbon packs.

A metal guard or celluloid eraser shield is best when erasing carbon copies. It is thick enough to protect the under carbons and eliminates the danger of leaving scraps of paper behind carbons and writing over them. The guard is also handy and clean. If you are erasing on a heavy carbon pack, make sure that your alinement has not slipped while you are erasing. This sometimes happens with heavy packs when a steel guard is being used.

It is difficult to erase low on a page and have the machine hold the alinement. You can avoid slippage by rolling to the top of the sheet instead of the bottom and making your corrections by pulling the sheets forward, toward the operator, and making the corrections. The cowl, or cover, of your machine serves as a good solid base for erasing. However, if you type carefully when nearing the bottom of a page, errors and erasing trouble can be avoided.

When turning back the paper in your typewriter to make a correction, use the ratchet release not the variable spacer to keep the roller from "clocking." "Clocking" of the platen with each turn jars the paper in the machine and it is therefore likely to slip. The location of the ratchet varies on different makes of machines. Another name for the ratchet is the automatic line finder. Use should also be made of the ratchet when inserting a thick carbon pack.

When making corrections on carbon copies already in the machine, do not erase and correct one copy at a time. Erase all copies first and put in the corrections at one time. Use a soft eraser rather than a sandy type when correcting errors on carbon copies. A sandy eraser can be used on the original copies. Inconspicuous corrections can be made on carbon copies already separated from the pack by holding a piece of carbon paper directly behind the ribbon and printing through the carbon paper.

Eraser bits should always be brushed away from the machine when corrections are made. Move the carriage to the left when you erase on the left section of a page, and to the right when you erase on the right section. Use the marginal release when necessary to move it to the extreme left or right edge. This keeps the eraser particles from dropping into the type basket and mixing with the oil and dust. Typewriter keys jam because of an accumulation of erasure particles in the center of the type basket.

Correcting errors by split spacing. A time- and labor-saving device that will save typists much lost time and the labor of retyping many letters on manual typewriters, is the correction of errors by split spacing. This skill should be acquired by every typist and use should be made of it unless you are using an electric machine. Split spacing makes use of the half-spacing mechanism of the typewriter. The half-spacing mechanism is operated by the space bar on some machines and by the backspace key on other makes. In the space-bar method, the corrected word is typed forward; in the back space method, the word is typed backward.

The steps necessary for the correction of errors are really very simple. Practice these until the necessary skill has been acquired and you can apply the principle daily in your typing work.

Omitting the last letter in a word. If you omit the last letter in a word and do not discover it until you have completed your line of writing, you can insert the missing letter without erasing any of the line. Follow this method in making your correction:

Position your carriage at the space following the word where the omission occurred.

Depress and hold the back space key halfway and then type in the missing letter.

Example

You letter arrived yesterday.
Your letter arrived yesterday.

Inserting an omitted letter with space-bar method. You can substitute a long word for a short word, such as "their" for "they", etc., or add a letter left out of a word, if you use the *space-bar method:*

Erase the incorrect word.

Position the printing point directly over the last letter in the preceding word and space forward once.

Press the space bar down and hold it down and strike the first letter in the word to be corrected.

Release the space bar after striking the letter.

Again hold the space bar down and strike the second letter.

Release again after the stroke.

Continue holding the space bar for each subsequent letter in the word, releasing after each stroke until your correction has been made and the substituted long word fits snugly into the short word space.

Example

The leter arrived this morning.
The letter arrived this morning.

Inserting an omitted letter with backspace method. The following steps apply when the *backspace method* is used when inserting an extra letter in a word. In the half-space method, the corrected word is retyped backward. The front printing scale on your machine will aid you in backspacing the half space. You will observe that your letters print at a point halfway between the regular printing points.

Erase the incorrect word.

Position the printing point directly over the first letter of the word following the erased word.

Backspace one full space.

Depress the backspacer again one-half a space but hold the backspacer down while you strike the last letter of the corrected word.

Release the depressed backspace key.

Backspace two full spaces.

Depress the backspacer again one-half a space and strike the next to the last letter in the word.

Release the depressed backspace key.

Again backspace two full spaces and then depress your backspace key one-half space, holding it down until the next letter is written.

Release the depressed key after the stroking. Again backspace two full spaces. Continue this process until the complete word has been corrected and fits nicely into the space.

Example

The leter arrived this morning.
The letter arrived this morning.

Dropping an extra letter by space-bar method. When an extra letter has been added, the correction can easily be made without retyping. The steps in the procedure are similar for both the space bar and the backspace method, except that you will need to allow two full spaces instead of one for your starting point. The following steps should be practiced for skill in the *space-bar method.*

Erase the incorrect word.

Position the printing point directly over the last letter in the preceding word and space forward twice.

Press the space bar down and hold it down; and strike the first letter in the word to be corrected.

Release the space bar after striking the letter.

Again hold the space bar down and strike the second letter. Release after the stroke.

Continue holding the space bar for each subsequent letter in the word, releasing after each stroke until your correction has been made and the word spread nicely into the space.

Example

Your leetter arrived this morning.
Your letter arrived this morning.

Dropping an extra letter by backspace method. The following steps apply for the backspace method when an extra letter has been added.

Erase the incorrect word.

Position the printing point directly over the first letter in the word following the erased word.

Backspace two full spaces.

Depress the backspacer again one-half a space but hold the backspacer down while you strike the last letter of the corrected word.

Release the depressed backspace key.

Backspace two full spaces.

Depress the backspacer again one-half a space and strike the next to the last letter in the word.

Release the depressed backspace key.

Again backspace two full spaces and then again depress your backspace key one-half space holding it down until the next letter is written. Release the depressed key after the stroking. Continue this process until the complete word has been corrected and spreads nicely into the space.

Example

Your leetter arrived this morning.
Your letter arrived this morning.

Backfeeding stapled material. "Backfeeding" is a method used to make corrections or insertions on matter already stapled together at the *top* or fastened with a manuscript cover. Staples do not need to be removed. You will find this shortcut helpful and useful in many office instances. This procedure will not apply, however, if manuscript is stapled or bound at the side. The procedure is:

Feed a sheet of paper into your machine until the top edge of the paper appears about 1 inch above the front scale.

Insert the sheet to be corrected or on which insertions are to be made from the front of the roller instead of the back *between* the paper just inserted in the machine and the cylinder. Hold the other pages of the manuscript together with your left hand.

Turn the cylinder knob toward you and roll down the platen to the desired point on the stapled manuscript, position the carriage, and make your correction. Corrections or insertions can be made on any page desired regardless of the thickness of the manuscript or the stapled material.

Rolling. A valuable typing skill, unfamiliar to a large majority of typists, is the technique of "rolling." This technique is especially useful in double-spaced work. Oftentimes the extra one or two lines of a report that requires a second page could be condensed by "rolling" and put on the first page. A crowded one-page letter, report, etc., can be neatly typed if the typist "rolls" between paragraphs or where good judgment permits. A knowledge of "rolling" is also essential when it is necessary to use right-angle headings. Try this skill and with a little practice you will become expert. You will find many uses for it in your typing work. Your finished typewritten page will still have the approximate readability of double-spaced matter.

Rolled upper: This will give you 1½ spaces between your lines of typing instead of the usual two spaces. The steps for the technique are as follows:

With your left hand use the variable line spacer and turn the right-hand platen knob toward you and roll the platen until the top of one of the tallest letters in the preceding line of type is barely visible at the top of the alinement scale. The letter "1" is most satisfactory. If no "1" appears in the typed line, use a "b," "h," "f," or a similar letter.

Set your line space selector on "2" for double spacing; return your carriage; this brings you into position for your next line of typing. Repeat these steps for each succeeding line.

Example

The Civil Service Commission is
called upon by Congressional com-
mittees, individual members of
Congress, and the Bureau of the
Budget to furnish its comments and
recommendations on bills and draft
bills which have some impact on
Federal personnel management.

Rolled lower: This will give you 1⅔ line spacing results instead of the two spaces. Follow these steps for the "rolled lower" technique.

With your left hand use the variable line spacer and turn the right-hand platen knob toward you and roll the platen back to the top of short letters such as "a," "e," "i," "o," etc., in the preceding line of type. Roll until the letter is barely visible at the top of the alinement scale.

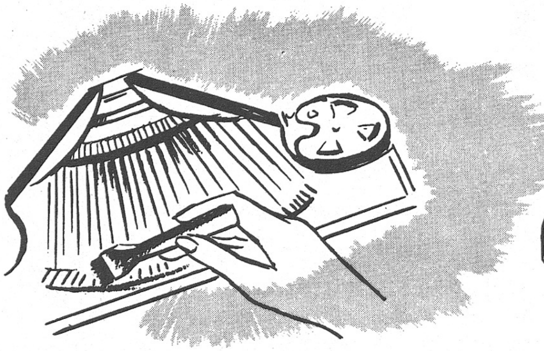
Double space with your line space selector on "2"; return your carriage; this will bring you into position for your next line of typing.

Example

The Civil Service Commission is called upon by Congressional committees, individual members of Congress, and the Bureau of the Budget to furnish its comments and recommendations on bills and draft bills which have some impact on Federal personnel management.

The relative position of the typist to the typewriter when rolling will cause a slight variation in the spacing. For instance, a tall person is likely to conserve more space in rolling because the tall and short letters appear at a different perspective to such a person than they do to a shorter person operating the machine.

Single-spaced typewritten material gives you six typed lines to the vertical inch; "rolled upper" will give you about 4.5 lines to the vertical inch; and "rolled lower" about 4+ lines to the vertical inch.



7 TAKE CARE OF YOUR TYPEWRITER

A few minutes each day, plus a few extra minutes once a week, will keep your typewriter in top operating condition.

Daily care. Let these duties be part of your daily

better to use plastic cleaner or putty cleaner.

Clean the machine with a long-handled brush, moving the carriage from right to left to reach the parts underneath. Always brush the dirt away from the machine.

Clean the surface on which the machine is resting. Tip the machine upward and hold it firmly while dusting the desk or table. If the typewriter is fastened down, put a piece of paper under it while it is being cleaned.

Center the carriage whenever the machine is not in use.

Release the paper release lever and cover the machine when you leave for the day or when it will not be used for several hours.

Weekly care. To your daily cleaning routine add a few extra minutes once a week for a thorough cleaning job. Clean the platen with alcohol (or type cleaning fluid) and a soft cloth.

This is a good time, also, for a weekly check up on the need for oiling or changing ribbons. Some agencies require that all oiling of typewriters be done by servicemen. *If you are permitted to oil your machine, remember that too much oil is worse than none at all.* Do not apply oil from a can. Moisten a cloth lightly with the oil, and wipe the most important friction points, including the carriage rails and rods behind the paper table.

Changing ribbons. Except for a slight difference in the manner of threading the ribbon carrier, the steps in changing ribbons are the same on all standard typewriters. Here is the checklist of steps to take in changing a ribbon on a manual typewriter:

4. Place ribbon indicator on red.
5. After observing how old ribbon is threaded, remove it.
6. Place new spool on right side.
7. Attach free end of new ribbon to left spool and wind on about 6 inches.
8. Thread ribbon into carrier, following the same path from which the old ribbon was removed. While threading, the carrier may be held upright by colliding two adjoining keys.
9. Cover spools.
10. Place ribbon indicator on black.
11. Release shift lock.
12. Make sure all parts are in normal operating position, releasing any keys which were collided.

The following instructions are for changing ribbons on electric machines on which the ribbon lies in a *vertical* position. (The changing of ribbons on electric machines which have the ribbon lying in a horizontal position is accomplished in a manner similar to manual machines.)

1. Depress "electric ribbon rewind", and wind all old ribbon onto spool most nearly filled.
2. With your little finger hold back ribbon guide located over spool.
3. Depress ribbon reverse lever next to spool.
4. Pull out small knob in center of spool.
5. Lift out and discard used ribbon and spool and insert new ribbon, making certain ribbon reverse

lever beside this spool is down. Spool teeth on top must point toward platen.

6. Thread ribbon through the guides indicated.

7. Hook end of ribbon on point in hub of empty spool.

Having the little extras. It is generally admitted that a good mechanic can do even a difficult job with a monkey wrench if he has to. But how much easier it is if he has a kit full of special tools, each designed for a particular purpose! Likewise, you can probably type most letters if you have little more equipment than your machine and an eraser. But why limit yourself to these bare essentials, when a full set of helpful accessories is so easy to obtain? You will find that each item listed below can be an invaluable aid if skillfully used at the right time.

1. *Single-edge razor blades.* The double-edge variety may be more economical but it is very difficult to type with bandaged fingers!

2. *Sharp-pointed erasure knife or penknife:* Particularly useful in "lifting" incorrect punctuation marks when making corrections.

3. *Erasers:* Be sure to keep a good supply of several types available. "Gritty" erasers are fine for quality "bond" paper, but you will need soft erasers for carbon copies. Both the "stick" and "wheel" erasers with attached erasure brush are useful. "Art gum" is particularly helpful in removing light, penciled "guidelines" from tabulations, columnar reports, charts, etc.

4. *White ink, white pencils:* Excellent for "covering up" erasures which are not to be typed over.

5. *Erasure guard:* Special guards of metal or plastic will make erasures simpler and neater.

6. *Rulers:* In addition to a standard ruler, a stroke-count ruler is an invaluable aid in centering, transferring copy to a stencil, figuring margins, tabulations, etc.

7. *Pocket sheets or troughs:* A timesaving device that aids in anchoring paper in the machine to enable one to type to the extreme edge of the page.

8. *Scotch tape:* Has many uses such as in splicing continuous forms, pocket sheets, etc.

9. *Cards,* 3 by 5 or 5 by 8, with horiontal slits: Fast access to these cards aid in typing labels, small cards, etc.

10. *Cards,* 3 by 5 or 5 by 8, with vertical slits: Especially helpful if necessary to type over a larger surface on cards or labels.

11. *Gummed envelope labels:* Use can be made of these to correct envelopes already incorrectly addressed. Such labels prevent waste of otherwise spoiled envelopes.

12. *Red carbon paper:* A piece of red carbon paper will be useful if figures, etc., need to be inserted in red on your copy. This serves the same purpose as a red typewriter ribbon. Use of this will save you from having to put a red ribbon on your machine when the occasion demands it.

13. *Plastic, pliofilm, or cellophane ribbon:* If available, they are excellent for cutting stencils.

14. *Pliofilm sheet:* Also a good aid in cutting stencils, especially, on an electric typewriter.

15. *Carbon ribbon:* Use of this ribbon will produce an excellent master copy for offset duplication.

16. *Offset ribbon:* Necessary for direct-image offset masters.

17. *Flag sheet.*—A Government-size piece of stationery with a red gummed label pasted to extend 1 inch from lower right corner if used as backing sheet, it will indicate when you are nearing bottom of typed page.

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